

106254
DENKMÆLER DER TONKUNST V.

TE DEUM

VON

F. A. U R I O

ALS QUELLE ZU HÄNDEL'S

SAUL, ALLEGRO, DETTINGER TE DEUM &C.

HERAUSGEGEBEN

VON

FRIEDRICH CHRYSANDER.

Bergedorf bei Hamburg.

EXPEDITION DER DENKMÆLER.

(H. Weissenborn.)

1871.

DENKMÆLER DER TONKUNST

V.

URIO
TE DEUM.

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TE DEUM

auctore

FRANCESCO ANTONIO URIO.

(circa 1700.)

D. 5.

Urio.

The musical score is written for a large ensemble, likely a choir and orchestra. It consists of 12 staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) in G major. The next four staves are for woodwinds (Flute, Oboe, Clarinet, Bassoon) in G major. The next four staves are for strings (Violin I, Violin II, Viola, Cello/Double Bass) in G major. The final staff is a basso continuo line. The music is in 4/4 time and features complex rhythmic patterns, including many sixteenth and thirty-second notes. The score is divided into four measures by vertical bar lines.

Te Deum.

D. 5.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of 16 measures. The piano part is written in the lower staves, and the voice part is written in the upper staves. The piano part features a melody in the right hand and a bass line in the left hand. The voice part features a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).

A musical score for a 12-staff piece in D major. The score is divided into two systems of six staves each. The top system includes four staves for woodwinds (flute, oboe, clarinet, and bassoon) and two staves for strings (violin and viola). The bottom system includes four staves for woodwinds (flute, oboe, clarinet, and bassoon) and two staves for strings (cello and double bass). The music is written in D major, indicated by two sharps (F# and C#) in the key signature. The tempo is marked 'Allegro' and the dynamics are marked 'f' (forte). The score features a variety of musical notations, including eighth notes, sixteenth notes, and rests. The bottom system includes a double bass line with a 'f' dynamic marking.

Te Deum.

D. 5.

Musical score for a 12-part ensemble in D major, 4/4 time. The score consists of 12 staves. The first 8 staves are for woodwinds and strings, and the last 4 are for brass. The music is in D major (two sharps) and 4/4 time. The first 8 staves have complex melodic lines with many sixteenth and thirty-second notes. The last 4 staves are mostly rests, with some simple melodic lines in the bass line.

D. 5.

Urio.

A musical score for a piece titled "Te Deum." (D. 5.). The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains 12 staves, and the second system contains 12 staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic marking *p* (piano) is used throughout the score. The percussion part is indicated by a drum symbol.

Te Deum.

D. 5.

The musical score is written for a piece in D major, indicated by two sharps (F# and C#) in the key signature. The score is organized into two systems of staves. The first system consists of eight staves: the top two are empty, the next two contain a complex, fast-moving melodic line with many sixteenth and thirty-second notes, and the bottom two contain a more active bass line with eighth and sixteenth notes. The second system also consists of eight staves: the top two are empty, the next two are empty, and the bottom two contain a continuation of the bass line. The notation includes various musical symbols such as treble and bass clefs, key signatures, and various note values and rests.

D. 5.

Urio.

[illegible]

Te Deum.

D.5.

Musical score for a piece in D major, Op. 5, No. 5, by Urio. The score is written for a piano and features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of 16 measures, with the first measure being a whole rest in the right hand and a half note in the left hand. The melody in the right hand is characterized by rapid sixteenth-note passages and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a final cadence in the fourth measure.

This image shows a page of musical notation for a piece in D major, indicated by two sharps (F# and C#) in the key signature. The notation is arranged in a system of staves. The upper staves contain a complex melody with many sixteenth and thirty-second notes, suggesting a fast tempo. The lower staves, including a bass staff at the bottom, provide a harmonic and rhythmic foundation. The notation is written in a clear, professional style, typical of a musical score.

Te Deum.

D. 5.

mus, lau-da - mus, lau-da - mus, lau-da-mus, lau-

mus, lau-da - mus, lau-da - mus, lau-da-mus, lau-

lau-da - mus, lau-da - mus, lau-da - mus, lau-da-mus, lau-

lau-da - mus, lau-da - mus, lau-da - mus, lau-da-mus, lau-

lau-da - mus, lau-da - mus, lau-da - mus, lau-da-mus, lau-

[illegible]

Te Deum.

D. 5.

- da - mus, lauda - mus te, lau - da - mus, lau - da - mus, lau - da - mus te.
 - da - mus, lauda - mus, lau - da - mus, lau - da - mus, lau - da - mus te.
 - da - mus, lauda - mus, lau - da - mus, lau - da - mus, lau - da - mus te.
 - da - mus, lauda - mus, lau - da - mus, lau - da - mus, lau - da - mus te.
 - da - mus, lauda - mus, lau - da - mus, lau - da - mus, lau - da - mus te.

[illegible]

Te Deum.

D. 5.

- te - - - - - mur, con - - fi - te - -
 - te - - - - -
 - te - - mur, te Do - mi - num con - - fi - te - -
 - num, te Do - mi - num con - - fi - te - -
 con - fi - te - - - - - mur, con - - fi - te - -

- mur, te Do - minum con - fi - te - mur.
 - mur, te Do - - mi - num con - - fi - te - mur.
 - mur, te Do - - mi - num con - fi - te - mur.
 - mur, te Do - minum con fi - te - mur.
 - mur, te Do - minum con - - fi - te - mur.

Te Dom.

D. 5.

The musical score on page 20 consists of 11 staves. The first two staves are empty. The third and fourth staves are also empty. The fifth and sixth staves contain musical notation in D major (two sharps). The seventh and eighth staves are empty. The ninth and tenth staves are also empty. The eleventh staff contains musical notation in D major. The notation includes various note values, rests, and accidentals, typical of a musical score.

Te e - ter - num, e - ternum Patrem, e - ter - e - ter - omnis ter - ra, omnis ter - ra, omnis ter - ra,

Te Deum.

D. 5.

num omnis ter-ra ve-ne-ra-tur,
 num omnis terra ve-ne-ra-tur,
 omnis ter-ra, omnis ter-ra ve-ne-ra-tur, te e-ter-num
 omnis ter-ra, omnis ter-ra ve-ne-ra-tur,
 omnis ter-ra, omnis ter-ra ve-ne-ra-tur,

om_nis ter-ra, om_nis ter-ra, om_nis

e-ter-num, om_nis

pa-trem, e-ter-num, om_nis

om_nis ter-ra, om_nis ter-ra, om_nis

om_nis ter-ra, om_nis

Te Deum.

D. 5.

ter - ra ve - ne - ra - tur, ve - ne - ra - tur, om - nis

ter - ra ve - ne - ra - tur, om - nis

ter - ra ve - ne - ra - tur, ve - ne - ra - tur, om - nis

ter - ra ve - ne - ra - tur, om - nis

ter - ra ve - ne - ra - tur, om - nis

ter - ra ve - ne - ra - tur, om - nis

The musical score is written for a choir and instruments. It consists of 12 staves. The first two staves are empty. The next six staves contain vocal parts with lyrics. The last four staves contain instrumental parts. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are in Latin and repeat the phrase 'ter-ra ve-ne-ra-tur, ve-ne-ra-tur, om-nis ter-ra ve-ne-ra-tur.' The lyrics are written below the vocal staves.

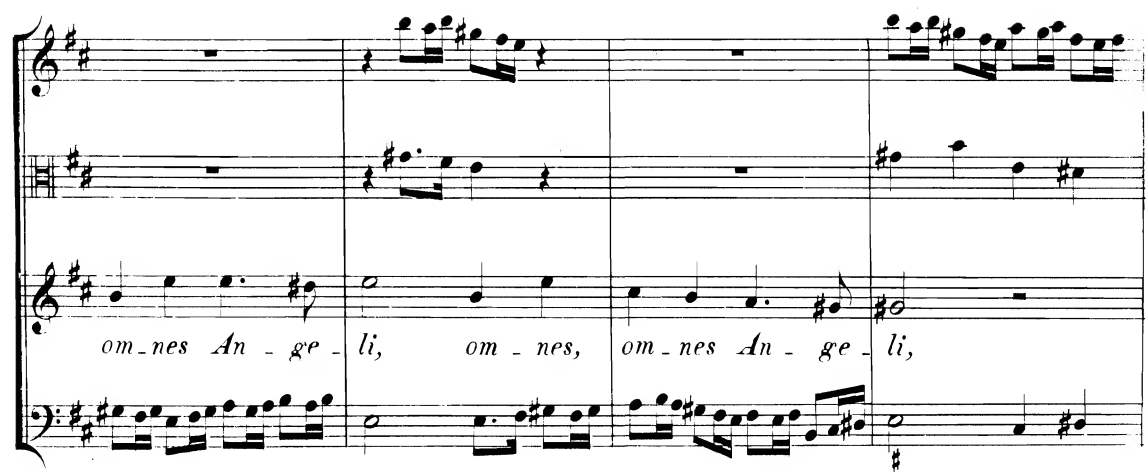
ter - ra ve - ne - ra - tur, ve - ne - ra - tur, ve - ne - ra - tur.
ter - ra ve - ne - ra - tur, ve - ne - ra - tur, ve - ne - ra - tur.
ve - ne - ra - tur, om - nis ter - ra ve - ne - ra - tur.
ter - ra ve - ne - ra - tur, om - nis ter - ra ve - ne - ra - tur.
ter - ra ve - ne - ra - tur, om - nis ter - ra ve - ne - ra - tur.
ter - ra ve - ne - ra - tur, om - nis ter - ra ve - ne - ra - tur.

Te Deum.

First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a complex, fast-moving style with many sixteenth and thirty-second notes.

Second system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a complex, fast-moving style with many sixteenth and thirty-second notes. The lyrics "Ti - bi om-nes, om-nes Angeli," are written below the third staff.

Third system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a complex, fast-moving style with many sixteenth and thirty-second notes. The lyrics "ti - bi om-nes, om-nes Angeli, om-nes," are written below the third staff.



om - nes An - ge - li, om - nes, om - nes An - ge - li,



ti - bi coe -



- li et u - ni - ver - sae po - tes - ta -

Te Deum.

D. 5.



First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a bass clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The lyrics "tes," are written below the third staff.



Second system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of two sharps. The second staff is a bass clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The lyrics "ti-bi-cæ" and "li-et u-ni-" are written below the third staff.



Third system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of two sharps. The second staff is a bass clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The lyrics "ver-sa-potesta-" and "tes," are written below the third staff. The lyrics "ti-bi-cæ-" are written below the fourth staff.



li et u-ni-versæ po-tes-ta-



tes.



Te Deum.

D. 5.

Tromba I.

Tromba II.

Oboe I.

Oboe II.

Violino I.

Violino II.

Violette.

Tenore.

CANTO I.

CANTO II.

ALTO.

TENORE.

BASSO.

Continuo.

The musical score for page 30, measures 1-3, is presented in a system of 14 staves. The key signature is D major (two sharps). Tromba I and Tromba II have active melodic lines, while all other instruments and voices are marked with rests.

Tc Deum.

Basson.

D.5.

ti - bi Che - rubi - met Se - ra - phim in - cessabi - li vo -

ti - bi Che - rubi - met Se - ra - phim

ti - bi Che - rubi - met Se - ra - phim in - cessabi - li

ti - bi Che - rubi - met Se - ra - phim

ti - bi Che - rubi - met Se - ra - phim

- cla - - - - - mant, pro - cla - - - - -
 - cla - - - - - mant, pro - cla - - - - - mant, pro - cla - - - - -
 - - - - - mant, pro - cla - - - - - mant, in - cessabi - li vo - - - - -
 - cla - mant, pro - cla - - - - - mant, in - cessabi - li vo - - - - -
 - ce pro - cla - - - - - mant, in - cessabi - li vo - - - - -

-mant, in-ces-sa-bi-li vo - - ce pro-cla - - mant,
 -mant, in-ces-sa-bi-li vo - - ce pro-cla - - mant,
 - - ce procla- - - - - mant,
 - - ce, in-ces-sa-bi-li vo - ce pro-cla - - mant, pro-cla - - mant,
 - - ce, in-ces-sa-bi-li vo - - ce pro-cla - - mant,

Te Deum.

D. 5.

procla - mant, procla - mant.

procla - mant, procla - mant.

procla - mant, procla - mant.

procla - mant, procla - mant.

procla - mant, procla - mant.

procla - mant, procla - mant.

D. 5.

Urio.

San-ctus, san-ctus, san-

San -

San -

- ctus, sanctus, sanctus, sanctus, sanctus, san-ctus,

- ctus, san - - ctus,

- ctus, san - - ctus,

sanctus Dominus De- - - us Sa - - ba - oth,

sanctus Dominus De - -

sanctus Dominus De - - us Sa - - ba - oth, Do-minus

Te Deum.

D. 5.

sanctus *Domi nus* De - - - us

- - - us, *sanctus Dominus* De - - -

De - - -

Deus, Dominus Deus Sabaoth, Dominus Deus Sabaoth, Deus Dominus Deus Sabaoth, Deus Dominus Deus Sabaoth.

The image shows a musical score for a four-part vocal setting of "The Lord's Prayer" with piano accompaniment. The score is written in G major (one sharp) and 4/4 time. It consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment staff. The lyrics are "Sa ba oth!". The vocal parts are arranged in a SATB format, with the Soprano and Alto parts having lyrics underneath. The piano accompaniment provides harmonic support for the vocal lines.

(Viol. I.)

(Viol. II.)

(Violette)

(Tenore)

Ple - ni, ple - ni, pleni sunt cœ - li,

Te Deum.

D. 5.

ple - ni, ple - ni, ple-ni sunt cœ - li,

17

sunt cœ-li, ple - ni cœli et ter - ra, plenisunt cœ-li et ter - ra,

sunt cœ-li, ple-ni pleni sunt cœ-li, pleni sunt cœ-li et ter - ra,

Pleni sunt

œ - li, cœ - li et ter - ra ma - je - sta - tis glo -

- ri - æ, glo - ri - æ tu - æ, ma - je -

- sta - - tis glo - ri - æ, glo -

Te Deum.

D. 5.



First system of a musical score in D major (two sharps). It consists of seven staves. The top four staves (treble and bass clefs) contain complex instrumental parts with many sixteenth and thirty-second notes. The fifth staff is a vocal line with lyrics: - ri - æ tu - æ. The sixth and seventh staves provide harmonic support.



Second system of the musical score, continuing the instrumental and vocal parts from the first system. It also consists of seven staves with similar complexity in the instrumental parts.

D. 5.

Urio.

Tromba I.

Tromba II.

Oboe I.

Oboe II.

Violino I.

Violino II.

Violette.

Tenore.

CANTO I.

CANTO II.

ALTO.

TENORE.

BASSO.

Continuo.

Te Deum.

D. 5.

Te glo-ri-o-sus A-posto-lorum cho-
 Te glo-ri-o-sus A-posto-lorum cho-
 Te glo-ri-o-sus A-posto-lorum cho-
 Te glo-ri-o-sus A-posto-lorum cho-rus A-
 Te glo-ri-o-sus A-posto-lorum cho-

D.5.

Urio.

- rus,
 - rus,
 - rus, A - po - sto - lo - rum cho - rus,
 - postolo - rum cho - rus, Apo - sto - lo - rum cho - rus,
 - rus,

Te Deum.

D. 5.

A musical score for a 16-measure piece in D major. The score is written for a vocal line and piano accompaniment. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4. The score is divided into four measures. The vocal line enters in the third measure with the lyrics "te Prophe-". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score ends with a double bar line in the fourth measure.

_ta -
 te Prophe - ta - rum, te Pro - phe - ta - rum, te Prophe - ta - rum, Prophe -
 te Prophe - ta - rum, te Pro - phe - ta - rum, te Prophe - ta - rum, Prophe -
 te Prophe - ta - rum, te Pro - phe - ta - rum, te Prophe - ta - rum, Prophe -
 te Prophe - ta - rum, te Pro - phe - ta - rum, te Prophe - ta -

Tr. Deum.

D. 5.

The musical score is written for a Tromba solo and a vocal ensemble. The Tromba part is in the top staff, featuring a melodic line with grace notes and a solo section. The vocal parts are in the bottom staves, with lyrics in Latin. The score is divided into four measures. The first measure shows the Tromba solo and the vocal parts. The second measure shows the Tromba solo and the vocal parts. The third measure shows the Tromba solo and the vocal parts. The fourth measure shows the Tromba solo and the vocal parts.

rum lauda - bilis, lau.
- tarum lau.
- tarum lau.
- tarum lau.
- rum lau.

The musical score for page 49 consists of ten staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the last six staves are for instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass, and Piano). The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are in Latin and are written below the vocal staves.

Lyrics:

- da - - - bilis, lauda -
 - da - - - bilis nume - rus,
 - da - bilis, lauda - bilis nu - me - rus,
 - da - bilis, lauda - bilis nu - me - rus,
 - da - - - bilis nume - rus,

Te Deum.

D. 5.

bilis, lau - da - bi - lis

nu-merus, lauda-
 te Prophe-ta-rum
 te Prophe-ta-rum
 te Prophe-ta-rum
 te Prophe-ta-rum

Te Deum.

D. 5.

The musical score is written on two systems of staves. The top system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The vocal line begins with a complex, rapid sixteenth-note passage in the first measure, followed by a more melodic line. The basso continuo line provides a steady accompaniment. The bottom system continues the vocal line, which includes the lyrics "bilis, lauda - bi - lis nu - me - rus." The vocal line ends with a final note on a whole note. The basso continuo line continues with a melodic pattern.

bilis, lauda - bi - lis nu - me - rus.

The musical score is for a piece titled "Te Teum." in D major (two sharps). It consists of 16 staves. The first four staves are empty, likely for additional instruments or voices. The fifth staff begins with a vocal melody. The sixth and seventh staves provide harmonic support. The eighth staff is a bass line. The ninth through twelfth staves contain vocal parts with the lyrics: "Te Martyrum candi-da-tus, te Mar-ty-rum, candida-tus lau-". The thirteenth and fourteenth staves are instrumental accompaniment. The fifteenth and sixteenth staves are a final bass line.

Te Martyrum candi-da-tus, te Mar-ty-rum, candida-tus lau-

Te Martyrum candi-da-tus, te Mar-ty-rum, candida-tus lau-

Te Martyrum candi-da-tus, te Mar-ty-rum, candida-tus lau-

Te Martyrum candi-da-tus, te Mar-ty-rum, candida-tus lau-

Te Martyrum candi-da-tus, te Mar-ty-rum, candida-tus lau-

Te Teum.

D. 5.

The musical score is written for a choir and organ. It consists of 16 staves. The top four staves are for the choir (Soprano, Alto, Tenor, Bass), and the bottom eight staves are for the organ (Right Hand, Left Hand, Pedal, and various organ stops). The key signature is D major (two sharps). The time signature is 4/4. The lyrics are in Latin and are repeated across the staves.

Lyrics: *... dat, lau - dat ex - cer - ci - tus, lau -*

- dat ex-cer - ci - tus.
 - dat ex-cer - ci - tus.
 - dat, lau - dat ex - cer - ci - tus.
 - dat, lau - dat ex - cer - ci - tus.
 dat, lau - dat ex - cer - ci - tus.

Te Deum.

D. 5.

Violino I.

Violino II.

Violette.

Tenore.

BASSO.

Bassi.

Te per or-bem, per or-bem terrarum,

te per orbem, per orbem terrarum, per orbem ter - ra

rum, per

Te Deum.

D. 5.

orbem terra - rum sancta confi-te

- turec.cle - si - a, sanc-ta con-fi-te

- *tur eccle-si-a,* *sancta confite* - - - -

- *tur, confi-te* - - - - *tur eccle-si-a.*

Te Deum.

D. 5.



First system of musical notation, measures 1-5. The system consists of six staves. The top two staves are in treble clef with a key signature of one sharp (F#). The middle two staves are in alto clef with a key signature of one sharp. The bottom two staves are in bass clef with a key signature of one sharp. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.



Second system of musical notation, measures 6-10. The system consists of six staves, continuing the notation from the first system. The music continues with complex rhythmic patterns and rests, maintaining the same key signature and staff arrangement.

D. 5.

Urio.

Violoncello.

SOPRANO.

Bassi.

Pa - trem im - mensæ ma - jēs - ta - tis,

Pa - trem immensæ ma - jēs - ta - tis, im - men - sæ ma - jēs - ta -

Te Deum.

D. 5.



First system of musical notation. The vocal line (treble clef) contains the lyrics: *tis im-men-sæ ma-jes-ta-tis,*. The piano accompaniment (bass clef) features a steady eighth-note pattern. A sharp sign (#) is placed below the piano staff.



Second system of musical notation. The vocal line continues with the lyrics: *venerandum,*. The piano accompaniment features a more complex, flowing eighth-note pattern. A flat sign (b) is placed below the piano staff.



Third system of musical notation. The vocal line contains the lyrics: *ve-nerandum, tu-um verum, tu-um verum et u-ni-cum Fi-*. The piano accompaniment continues with a steady eighth-note pattern.



Fourth system of musical notation. The vocal line contains the lyrics: *li-um,*. The piano accompaniment features a more complex, flowing eighth-note pattern. A sharp sign (#) is placed below the piano staff.



ve - ne - ran - dum tu - um verum, tu - um verum et u - nicum Fi -



- li - um, tu - um verum et u - nisum Fi - li - um.




Te Deum.

D. 5.

Adagio.

Oboe I.

Oboe II.

Violino I.

Violino II.

Violette.

Tenore.

CANTO I.
Sanctum quo - que pa - ra - cli - tum spi - ri -

CANTO II.

ALTO.
Sanc - tum quoque pa - ra - cli - tum spiri -

TENORE.
Sanc -

BASSO.

Continuo.

-tum, pa-ra - - - - - clitum spi-ri-tum, quo-que pa-ra-cli-
 Sanc - tum quo-que pa - ra-clitum, sanc - tum quo - que pa-ra-clitum
 -tum, sanc - tum quo - que pa-ra-clitum spi - ritum, quo-
 -tum quo-que pa - ra - - - - - clitum spi - ritum, quo - que, quo-
 Sanc - tum quo - que pa-ra - - - - - clitum spi - ritum, sanc - tum,

Te Deum.

D.5.

- tum spi - ri - tum, sanc - tum quo - que pa - ra - cli - tum spi - ri -
 spi - ritum, pa - ra - clitum, pa - ra - clitum spi - ri - tum, sanc - tum, quo - que
 - que para - clitum, para - clitum spi - ri - tum, sanc - tum, quo - que pa -
 - que para - cli - tum, pa - ra - cli - tum spi - ritum, pa - ra - cli - tum quo - que pa -
 sanc - tum quo - que pa - ra - cli - tum spi - ri - tum, quo - que pa - ra - cli -

- tum, pa-ra-clitum, pa-ra-clitum spi-ri-tum.
 — pa-ra-clitum, pa-ra-clitum spi-ri-tum.
 - ra-clitum, pa-ra-clitum spi-ri-tum.
 - ra-clitum, pa-ra-clitum spi-ri-tum.
 - tum, pa-ra-clitum, pa-ra-clitum spi-ri-tum.

Te Deum.

D. 5.

Violini,
e Violette all' 8^{va}

SOPRANO.

BASSO.

Bassi.

Tu rex, rex glo-ria, rex gloria Chris-

(Fine.)



First system of musical notation. The vocal line (soprano) has lyrics: *- te, rex glo - ria Chris -*. The bass line has the word *Tu* at the end. The piano accompaniment is in the right hand.



Second system of musical notation. The vocal line has lyrics: *- te, —*. The bass line has lyrics: *patris sempi - ter - nus, sempi - ter -*. The piano accompaniment continues in the right hand.



Third system of musical notation. The vocal line has lyrics: *- nus es fi - li - us,*. The piano accompaniment continues in the right hand.

Te Deum.

D.5.

tu rex, tu rex, tu

tu pa-tris, tu patris, tu

rex, rex gloriae Chris-te, rex glo - - - ri-æ

patris sem-pi-ter-nus, tu patris sempiter - - - nus es

Chris - te, tu pa - tris, tu rex, tu rex, rex glo - - - - - riae Chris -

fi - li - us, tu rex, tu pa - tris, tu rex, rex glo - - - - - ri - æ Chris -

- te, —

- te, —

tu rex, rex glo - ri - a, rex gloriae Chris - te, tu patris sempi -

tu patris sempi - ter - - - nus, tu pa - tris sempi -

Te Deum.

D.5.

ter - nus es fi - li - us, tu rex, rex gloria Christe, tu patris sempiter -

nus es fi - li -

Dal Segno.

us, tu patris sempi - ternus, tu patris sempi - ternus es fi - li - us. —

Oboe I.

Oboe II.

Basson.

Alto.

Bassi.

Te Deum.

D.5.

Tu ad li-beran-dum, ad



li - be - ran -



- dum,



tu ad li - be - ran - dum su - cep - tu - rus, su - cep - tu - rus

D.5.

Urio.



ho - minem, ad li-be-randum, li-be-ran-dum,



tu ad li-be-randum suscep-tu -



- rus ho - mi -

Te Deum.

D. 5.

-nem, non hor - ru - i - sti vir - gi - nis, virgi - nis u - te - rum,

non hor - ru -

- i - sti, non hor - ru - i - sti, non horru - i - sti virgi - nis u - te - rum, — non horru -

-i-sti vir-ginis, vir-ginis, vir-gi-nis u-te-rum.

Te Deum.

D.5.

Tromba I.
 Tromba II.
 Violino I.
 Violino II.
 Violette.
 Tenore.
 CANTO I.
 CANTO II.
 ALTO.
 TENORE.
 BASSO.
 Continuo.

Tu de-vi-cto mor-tis a - cu-le - o, de - vi - cto, de-vi-cto, de-vi-cto
 Tu de-vi-cto mor - tis a - cu-le - o, de - vi - cto mor - -
 Tu de-vi-cto mor-tis a - cu-le - o, de - vi - cto mor - tis a -
 Tu de-vi-cto mor-tis a - cu-le - o, de - vi - cto mor - tis a -
 Tu de-vi-cto mor-tis a - cu-le - o, de - vi - cto mor - tis a -

mor - tis a - cu - - le - o.
 - - - tis a - cu - - le o.
 - cu - - - le o. A - pe - ru - i - sti creden -
 - cu - - - le o. A - pe - ru - i - sti creden -
 - cu - - - le o.

D.5.

Te Deum.

A - pe - ru - i - sti cre - den -

A - pe - ru - i - sti cre - den -

ti - bus

ti - bus

ti - bus re - gna

ti - bus re - gna, re - gna cœ - lo - rum,

re -

re - gna, re - gna, re - gna cœ - lo - rum, re -

re - gna, regna cœ - lo - rum a - pe - ru - i - sti regna cœ -
 re - gna, regna cœ - lo - rum a - pe - ru - i - sti regna cœ -
 - gna cœlo - rum, re - gna cœ - lo - rum a - pe - ru - i - sti re - gna cœ -
 - gna cœlorum, re - gna cœ - lo - rum a - pe - ru - i - sti re - gna cœ -
 a - pe - ru - i - sti re - gna cœ -

Te Deum.

D.5.

lo-rum creden-ti-bus, re-gna,

lo-rum creden-ti-bus, re-

lo-rum creden-ti-bus, re-

lo-rum creden-ti-bus, re-

lo-rum creden-ti-bus, re-

D.5.

Urio.

re - gna, re - gna cæ lo - rum, re - gna, regna cælo -

- gna, re - gna cæ - lorum, re - gna, regna cælo -

- gna cælo - rum, re - gna, regna cælo -

- gna, re - gna cæ - lo - rum, re - gna cæ - lo - rum, regna, regna cælo -

gna, re - gna, regna cælo -

Te Deum.

D.5.

Tromba I.

84

Tromba I.

Tromba II.

- rum,

- rum,

- rum,

- rum,

rum,

rum,

The musical score for measures 84-86 features two trombones. Tromba I and Tromba II both play a melodic line in measure 84, which continues into measure 85 and then a descending line in measure 86. The other staves in the system, including vocal parts with the lyrics "- rum," and "- rum," and a bass line with the lyrics "rum," and "rum," are mostly silent, with some staves showing whole notes or rests.

The musical score on page 85 consists of 12 staves. The first six staves are vocal parts, and the last six are instrumental parts. The key signature is D major (two sharps). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and melodic lines. The vocal parts have lyrics 're-' written below them. The instrumental parts include a variety of rhythmic figures and melodic motifs. The score is written in a standard musical notation style with a common time signature.

Te Deum.

D.5.

re - gna, re - gna, re - gna cœ - lo - rum

D.5.

Urio.

-rum re - - gna cœ lo - rum, re - gna cœ lo - - rum.
 rum, cœ lo - rum, cœ lo - - rum regna, re gna cœ lo - - rum.
 re - - gna cœ lo - rum, cœ lo - rum, regna, re - gna cœ lo - - rum.
 - rum, re - gna cœ lo - rum, regna, re - gna cœ lo - - rum.
 - - - - - rum, re - gna cœ lo - - rum.

Te Deum.

D.5.

Andante, ma non presto.

Violini.

Violette.

SOPRANO.

ALTO.

BASSO. *(Soli.)*

Bassi.

Tu ad dex-teram, dex-teram De - i se-

D.5. *Urio.*

-des,
 tu ad dex - teram,

in glo - ri - a,
 dex - teram De - i - se - des in glo - ri - a,
 Tu ad dex - teram, dex - teram De - i

Te Deum.

D.5.

— pa - tris, ad dex - - - - - teram De - i se - des in
 in glo - - - - - ri - a
 — se - des in glo - - - - - ri - a

glo - ria pa - tris,
 pa - - tris,
 pa - - tris,

tu ad dexteram De - i,
tu ad dex-teram

De - i se - des in glo -
De - i se - des in glo -
tu ad dex - teram; dex - teram

Te Deum.

D. 5.

- - - - - ri - a pa - tris, ad dex - teram De - i
 - - - - - vi - a, ad dex - teram De - i sedes, ad
 De - i se - des in glo - ri - a pa - tris, ad dex - teram

sedes in glo - ri - a pa - tris, tu ad dex - teram De - i se -
 dex - teram, tu ad dex - teram De - i se - des in glo -
 De - i se - des in glo -

des in glo - ri - a pa - tris.

Fine.

Adagio, senza stromenti.

Ju - dex cre - de - ris, ju - dex cre - de - ris, cre - de - ris

es - se, es - se ven - tu - rus.

*Dal Segno,
pag. 88.**Te Deum.*

D.5.

Violino I.

Violino II.

Violette.

Tenore.

CANTO I.

Te er - go quae - - - su - mus,

CANTO II.

Te er-go quae - - - su - mus,

ALTO.

Te er-go er - go quae - - su - mus,

TENORE.

Te er-go er - go quae - - su - mus,

BASSO.

Te er-go quae - - - su - mus,

Continuo.

er - go quaes - mus tu - is fa - mu - lis sub - ve - ni,

er - go quae - sumus tu - is fa - mu - lis sub - ve - ni,

er - go quae - sumus tu - is fa - mu - lis sub - ve - ni,

er - go quae - sumus tu - is fa - mu - lis sub - ve - ni,

er - go quae - sumus tu - is fa - mu - lis sub - ve - ni,

fa-mulis tu-is, tu-is fa-mu-lis, fa-mulis tuis, tu-is fa - - mulis

fa-mulis tu-is, tu-is fa-mu-lis, fa-mulis tuis, tu-is fa - - mulis

fa-mu-lis tuis, tu-is fa - - mulis

fa-mulis tuis, tu-is fa - - mulis

fa-mulis tuis, tu-is fa - - mulis

D.5.

Urio.

The musical score on page 97 consists of ten staves. The first four staves are instrumental, likely for strings or woodwinds, featuring melodic lines and rests. The next six staves are vocal parts, each with Latin lyrics underneath. The lyrics are: *sub - ve - ni Quos pre - ti - o - so san - - - guine, pre - ti - o - so* (Staff 5), *sub - ve - ni Quos pre - ti - o - -* (Staff 6), *sub - ve - ni Quos pre - ti - o - so san - - -* (Staff 7), *sub - ve - ni Quos pre - ti - o - - - so* (Staff 8), *sub - ve - ni Quos pre - ti - o - -* (Staff 9), and *sub - ve - ni Quos pre - ti - o - -* (Staff 10). The music is written in a key with two sharps (D major or F# minor) and a common time signature.

Te Deum.

D.5.

sanguine, quos pre-ti-o-so san-gui-ne re-de-mi-sti,
 -so san-gui-ne re-de-mi-sti, re-de-mi-sti, quos pre-ti-
 -gui-ne, quos pre-ti-o-so sanguine re-de-mi-
 san-guine, quos pre-ti-o-so san-guine re-de-mi-
 -so san-gui-ne re-de-mi-
 -so san-gui-ne re-de-mi-

quos pre-ti - o - - so san - - guine, quos pre-ti -

- o - - so san - - guine, quos pre-ti - o - - so san -

- sti, quos pre-ti - o - - so sanguine, pre-ti - o - so san -

- sti,

- sti, quos pre-ti - o - - so san - guine,

Te Deum.

D.5.

o - so san - guine re - de - mi - sti.

- guine re - de - mi - sti.

- guine re - de - mi - sti, pre - ti - o - so sanguine re - de - mi - sti.

quos pre - ti - o - so san - guine re - de - mi - sti, re - de - mi - sti.

pre - ti - o - so sanguine re - de - mi - sti.

Adagio.

Tromba I.

Tromba II.

CANTO.

BASSO.

Bassi.

Eterna, eterna, eterna fac,

Eterna, eterna, eterna fac,

Te Deum.

D.5.

e - terna, e - terna, e - ter - na fac,

e - terna, e - terna, e - ter - na fac, e - terna fac cum sanctis

e - terna fac cum san - ctis tu - is in glo -

tu - is in glo - - - - -

D.5.

Urio.



First system of musical notation. It consists of four staves. The top two staves are for a vocal part, and the bottom two are for a piano accompaniment. The key signature is one sharp (F#). The lyrics are: *- ria, eterna fac cum sanctis tu-is,* on the third staff and *- ria nu - me - ra - ri,* on the fourth staff.



Second system of musical notation. It consists of four staves. The top two staves are for a vocal part, and the bottom two are for a piano accompaniment. The key signature is one sharp (F#). The lyrics are: *e-terna faccum san-ctis* on the third staff and *in* on the fourth staff.



Third system of musical notation. It consists of four staves. The top two staves are for a vocal part, and the bottom two are for a piano accompaniment. The key signature is one sharp (F#). The lyrics are: *tu - is in glo - ri - a,* on the third staff and *glo - ri-a,* on the fourth staff.

Te Deum.

D.5.

101

glo - ri - a nu - me - ra - ri,

glo - ri - a nu - me - ra - ri,

e - ter na fac cum san ctis tu is in glo -

e - ter na fac cum san - ctis tu - is in

- ri - a nu - me - ra - ri,

glo - ri - a nu - me - ra - ri,

D. 5.

Urio.



First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: *cum sanctis tu-is eterna fac, eterna fac, cum sanctis tu-is*. The piano part includes a treble and bass staff with various musical notations.



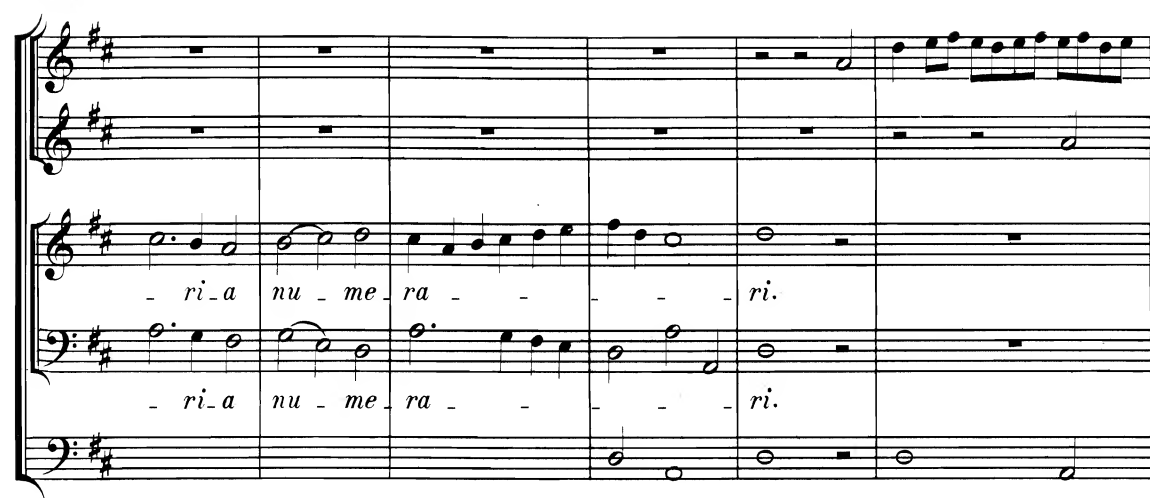
Second system of the musical score. The vocal line continues with the lyrics: *in glo-ri-a nu-me-ra-ri,*. The piano accompaniment continues with the same melodic and harmonic structure.



Third system of the musical score. The vocal line has the lyrics: *in glo-ri-a, glo-*. The piano accompaniment continues with the same melodic and harmonic structure.

Te Deum.

D.5.



First system of a musical score in D major (two sharps). It features a vocal line with lyrics and a piano accompaniment. The lyrics are: - ri - a nu - me - ra - - - ri.



Second system of the musical score, continuing the vocal and piano parts. The piano part features a dense, rapid sixteenth-note arpeggiated texture in the right hand.



Third system of the musical score, concluding the piece. The piano part continues with the rapid arpeggiated texture, and the vocal part ends with a final note.

D.5.

Urto.

Violino I.

Violino II.

Violette.

CANTO.

ALTO.

Bassi.

Te Deum.

D.5.

po-pulum tu - um, populum tu.um, sal-vum fac,

salvum fac populum tu - um, po - pulum tuum, tu -

Salvum fac populum, populum tu - um, po - pulum tu - um, tu -

-um,

-um,

salvum salvum fac po - pulum tuum do -

salvum salvum fac, fac po pulum tuum do -

Te Deum.

D.5.

musical score system 1

Lyrics: mine, domine domine, sal - - rum

Lyrics: mine, domine domine domine

musical score system 2

Lyrics: fac, saluum fac, fac populum tu - um domine, saluum, saluum fac, saluum fac, fac populum

Lyrics: domine saluum fac, fac populum tu - um domine, saluum, saluum fac, saluum fac, fac populum

D.5.

Urio.

tu - um do - mi - ne, do - - - mi - ne,

tuum do - mi - ne, do - - mi - ne, do - - mi - ne,

The first system of the musical score is in D major (two sharps). It consists of six staves. The top three staves (treble, alto, and tenor clefs) are for vocal parts. The bottom three staves (treble, alto, and bass clefs) are for piano accompaniment. The vocal parts have lyrics in Latin. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

The second system continues the musical score. It also consists of six staves. The vocal parts continue their melodic lines, and the piano accompaniment features intricate, rapid passages in the right hand, particularly in the first two staves. The bass line remains steady and rhythmic. The system concludes with a final cadence.

Te Deum.

D.5.

et be - ne - dic, et be - ne - dic heredi - ta -

sal - vum fac po - pulum tu - um, fac po - pulum tu -

- ti - tu - ae, et be - ne - dic, et be - ne - dic heredi - ta -

- um do - mi - ne, et be - ne - dic, et be - ne - dic heredi - ta -

D.5.

Urio.

- ti tu - ae, heredi - ta -

- ti, here-di-ta -

- ti, heredi-ta-ti tu - ae, et benedic, et bene - dic,

- ti, heredi-ta-ti tu - ae, et benedic, et bene - dic,

Te Deum.

D.5.

et be.nedic, et be.ne - dic heri.tida - - -

et be.nedic, et be.ne - dic heri-ti-da - - -

D.5.

Urio.



First system of musical notation. It consists of six staves. The top three staves (treble, alto, and tenor clefs) contain complex melodic and harmonic lines with many accidentals. The bottom three staves (bass, alto, and tenor clefs) contain simpler lines, with the bottom-most staff (bass clef) having a single sharp sign (#) at the end. The lyrics "- ti tu_ae." are written below the fourth staff.



Second system of musical notation. It consists of six staves. The top three staves (treble, alto, and tenor clefs) contain complex melodic and harmonic lines with many accidentals. The bottom three staves (bass, alto, and tenor clefs) contain simpler lines, with the bottom-most staff (bass clef) having a single sharp sign (#) at the end. The lyrics "- ti tu_ae." are written below the fourth staff.

Te Deum.

D.5.

Andante.

Tromba I.

Tromba II.

Violino I.

Violino II.

Violette.

Tenore.

CANTO I.

CANTO II.

ALTO.

TENORE.

BASSO.

Continuo.

Unisoni con l'istromenti.

p coll' Fagotto.

D.5.

Urio.

Et re-ge e - os,

Et re-ge e - os,

Et re-ge e-os, re-ge e-os,

Et re-ge e-os, re-ge e-os,

Et re-ge e - os,

unisoni con l'istromenti.

Te Deum.

D.5.

et re-ge e - - - os et ex-tol - le, ex-tol - le, ex-tol - le

et re-ge e - - - os. et re-ge et ex-to - le, ex-to - le, ex-

et re-ge e-os, re-ge e-os et ex-to - le e - os, ex-to - le, ex-

et re-ge e-os, re-ge e - os et ex-tol - le, ex-tol - le

et re-ge e - - - os et ex-tol - - - le, ex-

D.5.

Trio.

e - os us - que in e - ter - num.
 tol - le e - os us - que in e - ter - num.
 tol - le e - os us - que in e - ter - num.
 e - os us - que us - que in e - ter - num.
 tol - le e - os us - que in e - ter - num.

Te Deum.

D.5.

The musical score is written for a choir and organ. It consists of 12 staves. The top four staves are for the choir (Soprano, Alto, Tenor, Bass), and the bottom four staves are for the organ (Right Hand, Left Hand, Pedal, and a lower organ part). The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be common time (C). The Latin text "Per singulos dies be-" is written under the choir staves. The organ part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand and pedal.

Per singulos di-es be -

Per sin-gulos di-es be -

D.5.

Urio.

- ne - di - ci-mus te et lau - da - mus no-men, no - men
 Per sin - gulos di - es be - ne -
 - ne - di - ci-mus te et lau - da -
 Per sin - gulos di - es be - ne - di - ci-mus
 Per

Te Deum.

D.5.

tu-um in sæ-cu-lum, sæ-
 - di - cimus, be - ne - di - cimus te et lau - da - mus no - men
 - - - mus no-men tu-um in sæ-cu - lum in sæ-
 te et lau - da - - mus no - men, no-men
 sin - gulos di - es be - ne - di - cimus, be - ne di - ci-mus

D.5.

Urio.

The musical score is written for a choir and instruments. It features ten staves in total. The first five staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass), and the last five are for instrumental parts (Flute, Oboe, Clarinet, Bassoon, and Cello/Double Bass). The key signature is D major (two sharps: F# and C#). The time signature is common time (C). The lyrics are in Latin and are distributed across the vocal staves. The lyrics are:
- culum, per sin-gulos di-es be - ne - di - cimus te, be - ne -
sa - culum, sae - culum sae - cu - li, et lau - damus, lau - damus
- culum, sae - cu - li, et lau - damus, lau - da - mus no - men
tu - um in saecu - lum per sin - gulos di - es be - ne - di -
te, bene - di - ci - mus te,
The instrumental parts provide harmonic support for the vocal lines.

Te Deum.

D.5.

di - ci - mus te et lau - da-mus no-men, no-men
no - men tu - um in sae - culum, sae - culum, sae -
tu - um per sin - gulos di-es be - ne - di ci-mus
- - ci-mus te et lau da-mus, et lau -
per sin - gulos di - es be -

D.5.

Urio.

tu - - - um, et lau - damus, lau - da - - - mus

- cu - lum sae - cu - li, et lau - damus, lau - da - - - mus nomen,

te et lau - damus, lau - da - mus, et lau - da - mus, lau - damus

- da - - - mus te, et lau - da - mus, lau - damus

- - ne - di - ci - mus te et lau - damus, lau - da - mus nomen, nomen,

Te Deum.

D.5.

no - men tu - um in sa -

no - men tu - um in sa -

no - men tu - um in sa - cu - lum sa -

no - men tu - um in sa - cu - lum, in sa -

no - men tu - um in sa -

D.5.

Urio.

- culum, et in sæ-culum et in sæ-culum — sæ-cu-li.

- culum, et in sæ-culum et in sæ-culum — sæ-cu-li.

- cu-li, et in sæ-culum et in sæ-culum — sæ-cu-li.

- culum, et in sæ-culum et in sæ-culum — sæ-cu-li.

- culum, et in sæ-culum et in sæ-culum — sæ-cu-li.

Te Deum.

D.5.

Spiritoso.

Tromba.

SOPRANO.

Bassi.

Digna - - - re, digna - -

- re, digna - - - re Do.mi-ne, Domine,

Domine, digna-re, dig-na - re, digna - re Domine, dig-na -

- re, digna - re, dignare Domine di - e i - sto si - ne pec.

Adagio. *Spirituoso.*
- ca - ta nos, nos, nos custo - di - re, nos, nos custo - di - re,

dig - na - re, dig

- na - re, dig-na-re

Do-mi-ne di-e i - sto si - ne pec - ca -

Adagio.

ta nos, nos, nos custo-di - re,

Spirituoso.

nos si-ne pec - ca - ta.

D.5.

Urio.

Mi - se - re - re, mi - se - re - re no - stri Do - mi - ne,
 Mi - se - re - re, mi - se - re - re no - stri Do - mi - ne,
 Mi - se - re - re, mi - se - re - re no - stri Do - mi - ne,
 Mi - se - re - re, mi - se - re - re no - stri Do - mi - ne,
 Mi - se - re - re, mi - se - re - re no - stri Do - mi - ne,

Te Deum.

D.5.

mi - se - re - re, mi - se - re - re, mi - se - re - re no -

mi - se - re - re, mi - se - re - re, mi - se - re - re no -

mi - se - re, mi - se - re - re no -

mi - se - re - re, mi - se - re - re no -

mi - se - re - re, mi - se - re - re no -

-stri, mi-se-re-re, mi-se-re-re no-stri.
 -stri, mi-se-re-re no-stri.
 -stri, mi-se-re-re no-stri.
 -stri, mi-se-re-re no-stri.
 -stri, mi-se-re-re, mi-se-re-re no-stri.

Te Deum.

D.5.

Violino solo.

ALTO.

Bassi.


Fi-at, fi-at mi-se-ri-cordia tu-a,

D.5.

Urio.



fi-at, fi-at mi-se-ri-cor-dia tu-a, mi-seri-



-cor- - dia tua Do- - mi-ne



su-per nos,



fiat, fi-at mi-se-ri-cor-dia tu-a Do-



First system of the musical score. It consists of three staves: a vocal line (soprano), a piano accompaniment (treble and bass clef), and a basso continuo line (bass clef). The key signature is one sharp (F#). The lyrics are: *- mi-ne, Do - - mine su-per nos, quem ad modum spera-*



Second system of the musical score. It consists of three staves: a vocal line (soprano), a piano accompaniment (treble and bass clef), and a basso continuo line (bass clef). The key signature is one sharp (F#). The lyrics are: *- vi-mus in te,*



Third system of the musical score. It consists of three staves: a vocal line (soprano), a piano accompaniment (treble and bass clef), and a basso continuo line (bass clef). The key signature is one sharp (F#). The lyrics are: *quem ad - modum spera - - vimus, spera -*



Fourth system of the musical score. It consists of three staves: a vocal line (soprano), a piano accompaniment (treble and bass clef), and a basso continuo line (bass clef). The key signature is one sharp (F#). The lyrics are: *- vi-mus in te,*



quem ad - - - modum spe - ra - -



- vi - mus in - te.





Te Deum.

D.5.

Urio.

-fundar in e-ter - num, non con-fundar in e-ter - num, non con-
 -fundar in e-ter - num, non, non con-fun - dar, non, non, non, non con-
 - mi-ne spera - vi, non, non, non con-fundar in e-ter - num, non, non, non;
 In te Do - mi-ne spera - vi, non con-
 In te Do -
 Tutti.

Te Deum.

D. 5.

-fun - dar, in te Do - mi - ne spe - ra -
 -fun - dar, in te Do - mi - ne spe - ra -
 non, non, non confun - dar, non, non confun - dar in e - ter - num,
 -fundar, non confun - dar, non, non confun - dar, non confundar in e -
 - mi - ne spera - vi, non con - fundar in e - ter -

-vi, non, non confun - - dar in e - ter - num, non con-fun-dar in e -

-vi, non, non, non, non con - fun - - dar in e - ter - num,

in te Do - - mi - ne spe-ra - vi, non, non con-fun - dar,

- ter - num,

- num,

in te Do - - mi - ne spe -

Te Deum.

D.5.

- ter - num, non, non confundar, non in e - ter - num,
 in te Do - mi - ne spe - ra -
 in te Do - mi - ne spe - ra - - vi,
 - mi - ne spe - ra - - vi, non, non con - fun - dar, non con -
 - ra - vi, non confundar in e - ter -

D.5.

Urio.

non, non confundar, non, non confundar in e - ter - num, non, non con -
- vi, non, non, non, non, non confundar, in
in te Do - mi - ne spera - vi, non, non con -
- fundar in e - ter - num,
- num, in e - ter - num, non, non con -

To Deum.

D.5.

-fun - dar, non, non, non con - fundar in e - ter -
 te Do - mi - ne spe - ra - vi, non con - fundar in e - ter -
 -fundar, non, non, non confun - dar in e - ter - num, e - ter -
 non, non confun - dar in e - ternum, in e - ter -
 -fundar, non con - fun - dar in e - ter - num, in e - ter -

The musical score on page 145 consists of ten staves. The first four staves are vocal parts, and the remaining six are instrumental parts. The key signature is D major (two sharps). The first staff has a treble clef and a key signature of D major. The second staff has a treble clef and a key signature of D major. The third staff has a treble clef and a key signature of D major. The fourth staff has a treble clef and a key signature of D major. The fifth staff has a bass clef and a key signature of D major. The sixth staff has a bass clef and a key signature of D major. The seventh staff has a bass clef and a key signature of D major. The eighth staff has a bass clef and a key signature of D major. The ninth staff has a bass clef and a key signature of D major. The tenth staff has a bass clef and a key signature of D major. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are indicated by the text "- num," written below the first four staves.

Te Deum.

D.5.

The musical score is written for a grand staff with two systems. The first system contains six staves: two treble staves, two alto staves, and two bass staves. The second system contains six empty staves. The music is in 4/4 time and features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

in te Do - mi-ne spe -

non, non confundar in e -

in te Do - mi-ne spe-ra -

Te Deum.

D.5.

- ra - - vi, non, non con - fundar, non confundar in e - ter - - num, non,
 - ter - num, non, non, non confun - dar, in
 - vi, non, non confun - dar. in e - ter - -
 in te Do - - mi - ne spe - ra - - vi,
 in te Do - - mi - ne spe - ra - - vi, non,

non confunder in e - ter - num, non, non con - fun - dar in e -
 te Do - mi - ne spe - ra - vi, non, non confun - dar, non confun - dar
 - - - num, in te Do - mi - ne spe -
 non confunder in e - ter - num, non, non con - fun - dar, non, non con -
 non confunder in e - ter - num, non, non, non confun - dar in e -

Te Deum.

D. 5.

-ter- - - - num, - - - in e-
 in e - ter- - - - - - - - - num, in e -
 -ra-vi, non confun - - - - - da, non non con - fun - dar in e -
 fun - - dar in e - ter - - - - - num, in e - ternum, in e -
 -ter- - num, non, non confun - - - dar - - - in e -

[illegible]

Te Deum.

D.5.

non, non, — non, non — confundar in e - ter - - - - num.

non, non, non, non, non confundar in e - ter - - - - num.

non, non, non con - fun - dar in e - ter - - - - num.

non, non, non, non, non confundar in e - ter - - - - num.

non, non, non, non, non confundar in e - ter - - - - num.